

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

FEBRUARY 27 / 7:30 P.M.

UNIVERSITY SINFONIA ORCHESTRA

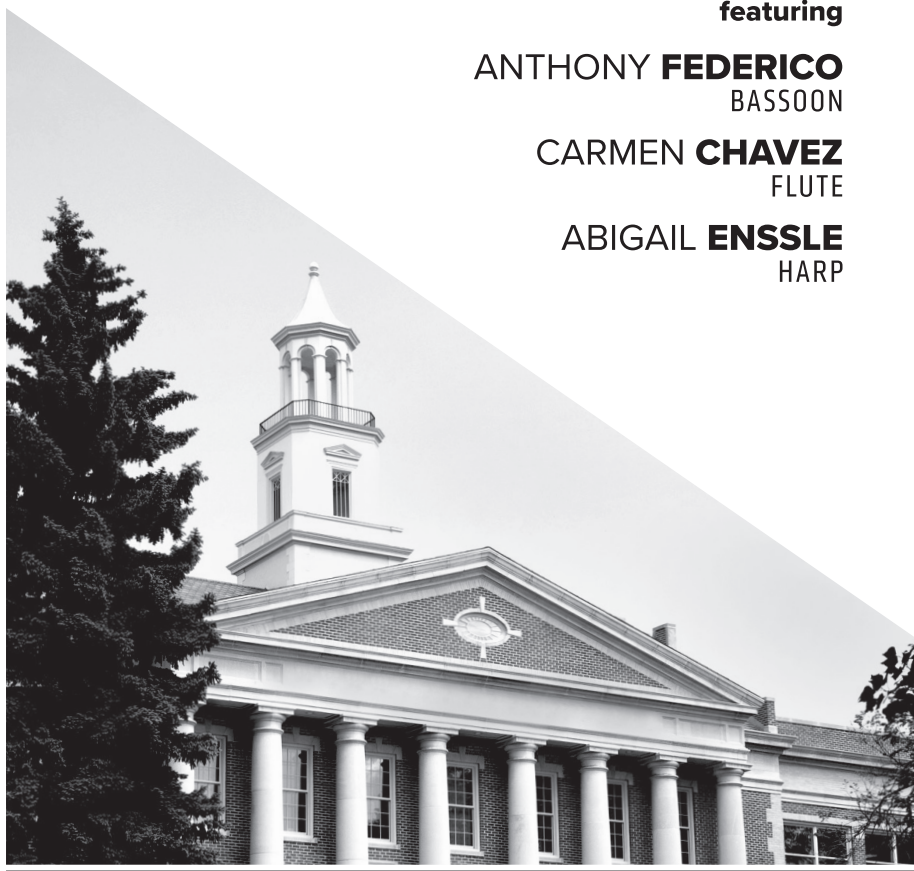
CONDUCTED BY
WES KENNEY

featuring

ANTHONY **FEDERICO**
BASSOON

CARMEN **CHAVEZ**
FLUTE

ABIGAIL **ENSSLE**
HARP



Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

TONIGHT'S PROGRAM

UNIVERSITY SINFONIA ORCHESTRA

WES KENNEY, Conductor

ANDRÉ JOLIVET
(1905-1974)

Concerto Pour Bassoon
(1954)

- I. A. Recitativo, B. Allegro Gioviale
- II. A. Largo Cantabile, B. Fugato

Anthony Federico, Bassoon

LOWELL LIEBERMANN
(b. 1961)

Concerto for Flute and Orchestra
op. 39 (1992)

- I. Moderato

Carmen Chavez, Flute

Reinhold Gliere
(1875-1956)

Concerto pour harpe et orchestra
op. 74 (1938)

- I. Allegro Moderato

Abigail Enssle, Harp

INTERMISSION

Joseph Haydn
(1732-1809)

Symphony No. 99 in Eb Major
(1793)

- I. Adagio-Vivace Assai
- II. Adagio
- III. Menuet: Allegretto
- IV. Finale: Vivace

PROGRAM NOTES:

***Concerto for Bassoon, String Orchestra, Harp and Piano (1954)* André Jolivet (1905-1974)**

André Jolivet was a French composer of the 20th Century. One of his most notable works is his *Concerto for Bassoon, String Orchestra, Harp and Piano*. He composed this piece for the bassoon competition at the Paris Conservatory in 1954, with a purpose of writing a virtuosic concerto that showed the varied techniques that the bassoon is capable of. At the time this piece was written, there were other compositions for the bassoon, but none that portrayed the virtuosity of Jolivet's concerto. Because of the mastery of techniques required of the soloist that performs this concerto, it has become popularly known as one of the most difficult works for solo bassoon in the repertoire.

There are two main movements, though those are broken down into two more movements each. Overall, it can be seen as a piece composed with a slow introduction and a quick main movement, with each section having something specific for the soloist to excel at. The introduction, or *Recitativo*, has the soloist exhibit exceptional musicality and range and leads directly into the *Allegro gioviale*, which draws the audience in with its complex rhythms and impressive technique. Next is the *Largo cantabile*, which is another slow section that is contributed to by solo violin and harp. The finale, or *Fugato*, is another display of technical prowess on the part of the bassoon soloist.

— Haley Funkhouser

***Concerto for Flute and Orchestra, op. 39 (1992)* Lowell Liebermann (b. 1961)**

Lowell Liebermann is an American composer whose music has elements of traditional harmonies and melodies as well as some more unique harmonies. Liebermann studied at the Juilliard School of Music and performed his Piano Sonata, op. 1 at the age of sixteen in Carnegie Hall. Liebermann currently resides in New York City and serves on the composition faculty as Mannes College. He has written three concertos for the flute and two flute sonatas, earning him the reputation as “one of the most prolific composers for the flute”. BBC Music Magazine has referred to Liebermann as “a flautist's dream composer” and upon hearing the first movement of his *Concerto for Flute and Orchestra*, op. 39 performed by a capable soloist, every audience member will understand why.

The first movement is marked *Moderato*, which directly translates into “moderately”, which suggests that this movement will not be too quick or frantic in pacing. Despite this tempo, the solo flute part is virtuosic and dramatic, full of passages that require mastery of many techniques on the instrument. The virtuosity of this concerto doesn't end in the solo part as impressive flourishes and technical passages travel through the woodwinds in the orchestral accompaniment as well. After hearing the first movement of this brilliant work, it becomes clear why the 1994 National Flute Society of the United States named it as the best new work for the instrument.

— Haley Funkhouser

Concerto for Harp and Orchestra in Eb Major, op. 74 (1938)
Reinhold Gliere (1875-1956)

Ukrainian born Reinhold Gliere was a contemporary of Rachmaninov and similar to the great pianist's compositional style, his music was rather conservative for the time period he lived. In fact, while many of his contemporary composer colleagues were often in trouble with the Stalinist regime, his music was winning awards.

The concerto was written in collaboration with Krsenia Erdeli, the harpist at the Bolshoi as well as professor of harp at the Moscow Conservatoire. Erdeli worked closely with the composer to make the piece idiomatic for the instrument and then premiered the work at the Conservatoire. The concerto's popularity has been true since the onset and now is considered to be one of the standard solo works for harp in the repertoire.

The first movement is in a sweeping sonata-allegro principled approach with the main theme returning in the cadenza in a silvery harmonic style. The instrumentation is rather modest making it possible to perform with a chamber orchestra such as you will hear this evening. Although a 20th century composition, many critics have commented how the work could have been written any time in the previous 50 years and parallel's a style Tchaikovsky used in his 4th Orchestral Suite "Morzartiana."

— Wes Kenney

Symphony No. 99 in E Flat Major, Hob.I:99 (1793)
Franz Joseph Haydn (1732-1809)

Joseph Haydn, known as the "Father of the Symphony," was an Austrian composer born in March 1732. He was the first of three "Viennese Classics," along with Mozart and Beethoven. His musical career began at the young age of eight when he became a choirboy for Stephansdom in Vienna. "I sang soprano both at St Stephan's and at court to great applause." Haydn's father, thankfully, prohibited him from becoming a castrato singer, ensuring Haydn's career as a boy soprano would last but a short ten years. Afterward, he spent a number of years eking out an existence, mainly through teaching. His professional break, however, came when he was hired as Kapellmeister for Prince Nicholas Esterházy. At this juncture, his musical career as a composer began to flourish; he wrote many concertos, operas, and pieces of chamber music, but his most prominent works were his symphonies. His music began to spread to cities such as Paris and London and his fame rose. Much later, after hearing of the death of Haydn's employer, violinist and impresario Johann Peter Salomon, having admired Haydn's works for some time, sought Haydn out stating, "I am Solomon of London and have come to fetch you. Tomorrow we will arrange an accord." Haydn's new employer, Prince Anton, willingly granted him a year's leave. In London, he composed his first six London Symphonies, nos. 93-98.

On Haydn's return to London in 1794, he brought a new piece, *Symphony No. 99 in E-flat*, often referred to as the "Overture." This composition served as the first of his second set of London Symphonies. The symphonies were much different from his earlier works and described as, "very loud and very exciting." The premiere of Haydn's Symphony No. 99 was set for February 3rd but postponed to February 17 due to Haydn's delayed arrival. The critic

of Morning Chronicle raved about the performance stating, “the genius of Haydn, astonishing, inexhaustible, and sublime, was the general theme.” This symphony was innovative because it was Haydn’s first symphony that included clarinets; it was also the first to call for timpani and trumpets in the key of E-flat. The key to correctly executing Haydn’s symphonies is to use proper classical era articulation, phrasing, and dynamics. And yet this composition, in many ways, shows how Haydn touches every emotion of the human body with his beautifully-written symphonies.

— Bridget Perez



COLORADO STATE UNIVERSITY SINFONIA

WES KENNEY, Conductor

HALEY FUNKHOUSER, Graduate Teaching Assistant

VIOLIN I

Jose Aponte/Nancy Hernandez
Krystian Salva/Marisa Granados
Ryan Wessel/Corban Green

VIOLIN II

Dmitri Ascarrunz/Brooke Der
Tabitha Lindahl/Trey Yu
Rhea Chan

VIOLA

Rosa Cole/Troy Shengyu
Cristian Gade/Hailey Simmons

CELLO

Norma Parrot/Josh Greiner
Paul Walcott/Herman Chavez

BASS

Zuri Kargbo/Zachary Niswender

FLUTE

Katherine Miswell
Julia Kallis

OBOE

Beatrice Lincke
Kyle Howe

CLARINET

Omar Calixto
Kate Gelsinger

BASSOON

Sara Horton
Blaine Lee

HORN

Andrew Meyers
Haley Funkhouser
Miranda Deblauwe

TRUMPET

Max Heavner
Karla Rogers

PERCUSSION

Danny Moore
Matt Hauser

PIANO

Margaret Carr

BIOGRAPHIES



WES KENNEY is now in his sixteenth year as professor of music and director of orchestras at Colorado State University. He conducts the University Symphony Orchestra and Chamber Orchestra as well as Ralph Opera Program productions, and teaches graduate conducting. Mr. Kenney has led the orchestra to many new milestones, including first ever at CSU performances of Stravinsky's Rite of Spring, Mahler symphonies No. 1 and 5, two Strauss tone poems, the Bartok Concerto for Orchestra, and the Bruckner Symphony No. 5. In 2014, he was named music director of the Denver Young Artists Orchestra—the premiere youth orchestra in the state of Colorado—and has taken that orchestra on tour through Italy, France, and

Spain. In June 2019, Mr. Kenney will take DYAO to on a 12-day concert tour of central Europe. DYAO is the current winner of the American Prize in performance in the Youth Orchestra Division.

Mr. Kenney is also currently in his sixteenth season as music director of the fully professional Fort Collins Symphony. In 2004, he was named to an additional post of music director of Opera Fort Collins, helping that organization establish a full season of three productions a year. Mr. Kenney was named the 2009 Outstanding Teacher by the Colorado American String Teachers Association. He was also awarded the Grand Prize in the summer 2007 Varna (Bulgaria) International Conducting Competition. He traveled back to Bulgaria in 2008 for concerts in Vidin and to conduct La Traviata in Stara Zagora.

Mr. Kenney is a frequent guest conductor of professional and educational ensembles. Recent appearances include the Changwon (South Korea) Philharmonic, Vietnamese National Symphony Orchestra (Hanoi), Colorado Symphony, Colorado Music Festival, Lafayette (Indiana) Symphony and the Acadiana Symphony (Louisiana). He has conducted New Mexico All-State, Virginia All-State, Alabama All-State, and New Hampshire All-State Orchestra. He has given orchestra clinics in all corners of Colorado and is sought after for sessions at the Colorado Music Educators Association Conference. Mr. Kenney is a former president of the Conductors Guild and serves currently on their advisory board.

Mr. Kenney is also in demand as a conducting pedagogue. He recently taught alongside Jorge Mester in a Conductors Guild sponsored workshop at CSU. He has been a guest lecturer at the Conductor's Institute held at Bard College in upstate New York, teaching alongside founder Harold Farberman and American Symphony Orchestra Music Director Leon Botstein. He is also one of the founders of the Master of Music, Music Education – Conducting Specialization, a summer residency program designed to allow music educators the opportunity to earn a graduate degree while furthering their conducting studies and remaining in their current position. Education: San Francisco State University, University of Southern California, Conductors Institute, Hochschule fur Musik und Darstellende Kunst (Vienna).

ANTHONY FEDERICO is honored and fortunate to have served in the United States Navy Band and was a featured soloist and chamber musician. During his four-year tour he received two Navy and Marine Corps Achievement Medals and was stationed in Naval Station Newport, Rhode Island as well as U.S. Naval Forces Europe-Africa in Naples, Italy. Mr. Federico has performed in New York, Boston, and in the New England area as well as having extensive performing opportunities in Italy, Germany, France, Spain, and Georgia. He performs locally in orchestras across the Denver Colorado area. Mr. Federico studied with Dr. Gary Moody and Dr. Brian Jack to receive his Masters of Music in Bassoon Performance from Colorado State University, where he received his Bachelor of Music in Bassoon Performance. He currently serves as bassoon instructor for Parlando School of Musical Arts in Boulder, Colorado.

CARMEN CHAVEZ is a first-year graduate student studying flute performance under Dr. Michelle Stanley at Colorado State University. She is also serving as a graduate teaching assistant in CSU's music appreciation classes. She has performed in CSU's top ensembles including the University Symphony Orchestra and the University Sinfonia Orchestra. Prior to graduating from The University of Texas at Arlington with a Bachelor's in music performance, Carmen was named an Honorable Mention in the annual concerto competition and performed with the UTA Orchestra in Spring 2017. She has also been named Outstanding Undergraduate Soloist at the Texas Flute Society festival from 2016-2018. Upon completing graduation from CSU, Carmen plans to pursue a Doctor of Musical Arts degree.

ABIGAIL ENSLE is a sophomore at Colorado State University pursuing a Bachelor of Music in harp performance. She began playing the harp at age four, studying with Pam Eldridge for twelve years. In 2014, Abigail was awarded first prize in the Broomfield Symphony and Boulder Philharmonic youth concerto competitions. That summer, she toured Europe with the Denver Young Artists Orchestra and attended the Interlochen Summer Arts Academy in Michigan. In early 2015, she received the Jack Kent Cooke scholarship and performed on the NPR program, "From the Top." The following year, she received first prize in the Young Artists Harp Competition in Georgia. After winning a national harp competition in Indiana last summer, Abigail performed at the American Harp Society conference in Redlands, California. She also attended the Aspen Music Festival where she studied with Sivan Magen from Israel and The Juilliard School harp professor, Nancy Allen. She currently performs with local orchestras including the Boulder Symphony and Arapahoe Philharmonic, and is a substitute harpist for the New World Symphony and the Colorado Symphony. Abigail currently studies with Courtney Hershey Bress and is a member of the university honor's program, as well as a recipient of the Reisher scholarship. Born and raised in the mountains west of Boulder, she enjoys spending her free time running and mountain biking in the Colorado outdoors.

U P C O M I N G P E R F O R M A N C E S

MUSIC PERFORMANCES

Classical Convergence Concert	February 28, 7:30 p.m.	ORH
International Contemporary Ensemble		
Concert Band Concert / FREE	March 3, 7:30 p.m.	GCH
Symphonic Band Concert	March 4, 7:30 p.m.	GCH
Wind Symphony Concert / American Band Assoc. / FREE	March 6, 8:30 p.m.	Embassy Suites
Chamber Choir and Concert Choir Concert	March 8, 7:30 p.m.	GCH
Music in the Museum Concert Series / FREE	March 12, noon and 6 p.m.	GAMA
Concert Orchestra Concert / FREE	March 14, 7:30 p.m.	ORH
<i>Virtuoso</i> Series Concert / Peter Sommer,	March 25, 7:30 p.m.	ORH

RALPH OPERA PROGRAM PERFORMANCES

Two British One-Acts / Gustav Holst and Ralph Vaughan Williams	April 4, 5, 6, 7:30 p.m.	GCH
Two British One-Acts / Gustav Holst and Ralph Vaughan Williams	April 7, 2 p.m.	GCH

DANCE PERFORMANCES

Spring Dance Concert	April 26, 27, 7:30 p.m.	UDT
Spring Dance Concert	April 27, 2 p.m.	UDT
Spring Capstone Concert	May 10, 11, 7:30 p.m.	UDT
Spring Capstone Concert	May 11, 2 p.m.	UDT
Dance Special Event / Embodiment	June 1, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>A Man of No Importance</i>, a musical by Terrence McNally	April 26, 27, May 2, 3, 4, 7:30 p.m.	UT
<i>A Man of No Importance</i>, a musical by Terrence McNally	April 28, May 5, 2 p.m.	UT
Rockband Project Concert / FREE	May 16, 6:30 p.m.	UT

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